

tensive grammar section on syntax, (3) exercises in syntax, (4) stylistic problems and exercises, and (5) English-to-Russian translation sentences. The book contains two final vocabularies, the Russian-English one has about 2,800 entries, the English-Russian one about 800.

The reading passages are all excerpts, mostly from literary authors such as Bunin, Gorky, Sholokhov, Leo Tolstoy, and Pasternak; a few are expository prose selections, such as Khrushchev's de-Stalinization speech. Unhappily, the readings are almost uniformly too difficult for intermediate students to read without extensive recourse to the glossary, as attested by the fact that the author felt the need to gloss 25 percent of the words in each passage. Even more unfortunate is the grading and choice of selections, which are often static, dull, and overly descriptive. Although lesson 1 contains a relatively easy passage, lesson 2 has the hardest selection in the book.

Perhaps the best feature is the grammar section, which is well organized, detailed, and amply provided with examples, mostly drawn from the reading passages. The exercises that follow are good but difficult. One wonders if even the advanced student would not find it hard to cope with them, much less the intermediate student. The same thing holds for the section on stylistics, which contains good material but undoubtedly beyond the grasp of the intermediate student and even a challenge for the advanced student. A modest proposal to the author: in the next edition drop the words "Intermediate Russian" from the title and call the book simply "Introduction to Russian Syntax."

It is a pity that the publisher did not correct some of the poor English found in the text, for example, "He has a robust health" (p. 48), or "He offered me to take a rest" (p. 93).

CLAYTON L. DAWSON
University of Illinois, Urbana

NEW GRAPHIC DESIGN IN REVOLUTIONARY RUSSIA. By *Szymon Bojko*. Translated by *Robert Strybel* and *Lech Zembrzuski*. New York and Washington: Praeger Publishers, 1972. 156 pp. Illus. \$12.50, cloth. \$5.95, paper.

Interest in the Russian avant-garde movement continues to grow at a feverish pace. Yet so much ground remains uncharted, and as Szymon Bojko reminds us in his introduction, "there has hitherto been no systematic account of the history of applied graphic art in Russia during the period of the Revolution and immediately thereafter." Bojko, a Polish art historian who has often dealt with the topic, is particularly well suited to provide this account. Regrettably, in *New Graphic Design in Revolutionary Russia* he fails to do this.

The brief text includes subjects such as typography, prints, photomontage, and posters, which attracted nearly all leading artists in the 1910s and 1920s. There are more than one hundred illustrations, many of which are little known. The book also has a section of concise artists' biographies and a bibliography. But the comments are generally unoriginal, there is minimal coordination of text and illustrations, the chapters do not flow into one another, and there are annoying errors laced throughout the book. In short, Bojko provides little beyond what Camilla Gray told us in *The Great Experiment: Russian Art, 1863-1922* over

ten years ago. Still more disturbing is that Bojko's emphasis on the avant-garde artists leads him to ignore the work of other figures who, though they chose to proceed in a conservative style, nevertheless had a widespread influence on Soviet art. The assertion that the works produced by the avant-garde or "leftist" artists (Rodchenko, Lissitzky, Klutis, and others) constituted "basically a plebeian art-form" does not recognize how truly elitist this art was. Finally, Bojko totally avoids the knotty problem of explaining the demise of the avant-garde by the late twenties. To be sure, he declares that he had "no exceedingly ambitious goals," since his "principal aim was to introduce some semblance of order into existing research." But even these modest objectives are not achieved in this disappointing effort.

ALAN C. BIRNHOLZ
Smith College

INTRODUCTION TO POLISH VERSIFICATION. By *Mieczysław Giergielewicz*. Philadelphia: University of Pennsylvania Press, 1970. x, 209 pp. \$10.00.

The book proceeds by topics: presyllabic and syllabic verse, syllabic-accentual verse, lines, accentual verse, "free verse," rhyming, stanzas, and supplementary devices. There is an English-Polish vocabulary, a selected bibliography, a name index, and a subject index. Within the confines of each topic, the exposition follows an occasionally disorganized historical chronology. And, on the whole, the book is badly written.

Only on rare occasions does the author date the poems which he cites, and even more rarely does he give a reference to the edition from which a poem is taken. Sometimes he doesn't even name the poem or work his excerpt comes from. He also has a most annoying habit of informing us that some poet is an accomplished manipulator of a certain poetic device or is a practitioner of a certain poetic genre—only to give us an illustrative example from some other poet. Of course, at times it would be difficult to select an appropriate illustrative example from, say, a genre like poetic drama; but the author often appears to have selected his examples merely because they were ready to hand. In order, therefore, to follow the exposition with a minimum of confusion, one would have to have a pretty fair knowledge of the history of Polish poetry. But then one would also know something of the rudiments of Polish versification and wouldn't have a very great need for this book.

There are also a number of strange statements. On page 28 we are told that Słowacki "even in his early poems indulged in outbursts blending the elements of rhythmic texture"—as if it took "outbursts" to accomplish *that*. On page 62 the author informs us that Mickiewicz, in part 2 of *Forefathers' Eve*, "fixed in the collective memory of his nation the typical rhythmic combination of lines of 4 and 3 accents." Maybe he did, but I would be inclined to doubt it. On pages 113–14 we are offered a fairly incredible definition: "Basically, rhyme is the term indicating the identity of the stressed vowel and all consecutive sounds of words and lines."

The profession could well use a reliable introduction to Polish versification, but I doubt whether this book fills the gap.

LAWRENCE L. THOMAS
University of Wisconsin, Madison